



# FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

VOLUME #30 / ISSUE #8

# WILL YOU MARRY ME?

## *Bridal 2004*

**T**his season's designs really make a girl want to get married if only just to wear the dress. One of the main contributors to this season's vast array of lovely dresses is REEM ACRA who, as always, delivered another beautiful and modern collection. Only this time the influence was from the late

'50s and early '60s. Models sashayed in a variety of silhouettes (most notably, tea length) to a live orchestra playing pieces from the era, such as A Summer Place and Moon River. The incorporation of color was wonderful — from fur shoulder stoles tied with colored ribbon to actual hints of pale

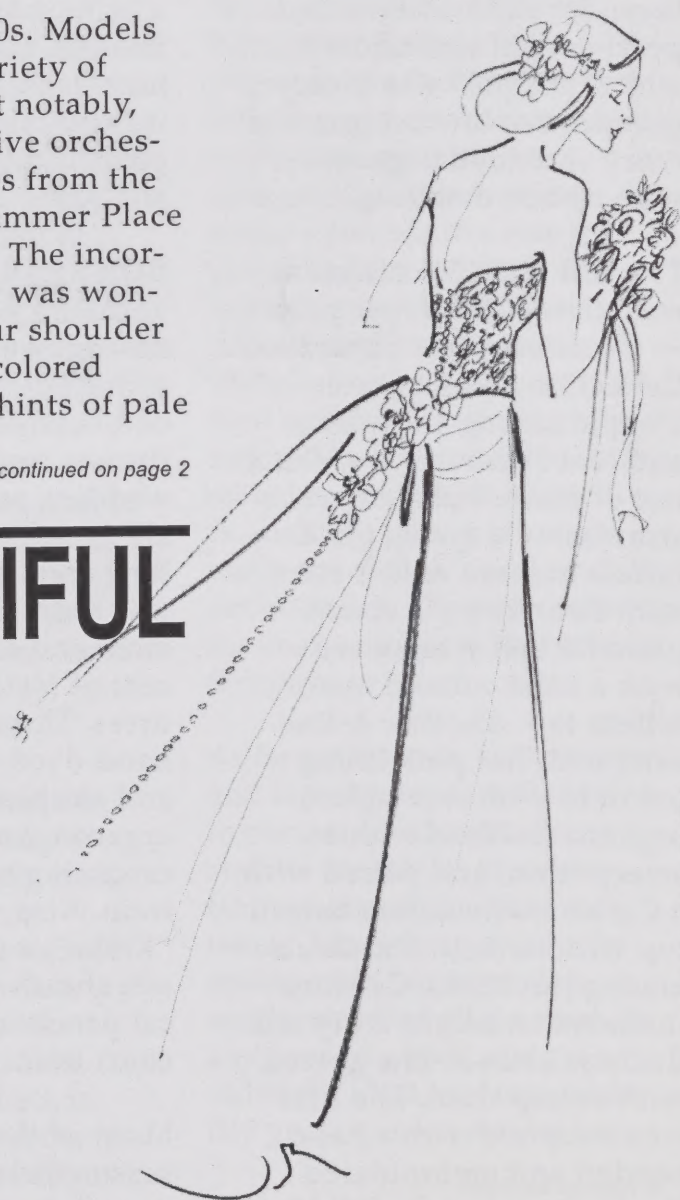
*continued on page 2*

## BOLD AND BEAUTIFUL

## *Spring Accessories 2004*

**C**ostume jewelry is playing an increasingly important role in fashion. Whether vintage or new, bold pieces are definitely making a beautiful statement for spring '04. The savvy retailer should consider making the rounds of both the key trade shows as well as the auction houses for striking, one-of-a-kind pieces. FI recently sat down for a little Q and A with Clair Watson, Director of Couture at Doyle New York, a leading auction house noted for their

*continued on page 4*



ALVINA VALENTA



lavender and blue satin embroidered into bodices. The list of outstanding gowns could go on and on, but three were extremely effective. The first, entitled "Extraordinary", was a satin backless ball gown with embroidered bodice and a blue taffeta sash, bow-tied in the back and extending the length of the train. Living up to its name, the gown "Unforgettable" was an ivory satin ball gown with lavender satin accents and pearl-crystal embroidery; while "Risqué" was a very provocative low cut gown in ivory shredded organza with ribbon detailing.

The JIM HJELM collection was divided into four parts — Occasions, Just Separates, Collection and Couture. Unique among Occasions and Just Separates was the use of plaid. For instance, a strawberry'n cream plaid taffeta bias cut A-line skirt with strawberry'n cream plaid tie belt was paired with a sand colored matte taffeta top. Another A-line skirt with hot pink lining overlaid with ivory plaid organza finished with a sweep train, and paired with a Cerise matte taffeta bateau top with tie belt. Standouts among Jim Hjelm Couture included two light ivory silk duchess satin A-line gowns with sweep train. The first was strapless with a hand beaded and embroidered Basque waist and a full box

pleated back. Embroidered with Swarovski crystals on the bodice, the second gown also employed beaded straps and an embroidered sash that repeated the crystal on the bodice and tied at the back.

The dresses at ULLA-MAIJA Couture were again luxurious, simple and beautiful with colors ranging from whitest white and ivory to pink. A standout was a white douppioni corset-inspired bodice, front-laced with pink velvet ribbon over a balloon skirt. Another favorite was peau de soie high back, halter style bodice with miniature box pleated collapsed ball skirt and sash.

BONAPARTE NY by Junko Yoshioka presented their first runway show with a collection inspired by the ocean, and many of the dresses were perfect for a wedding on the beach. Overall the silhouettes were slim, long and lean. "Anemone" was indeed full of movement and a tad bit reminiscent of McQueen's Oyster dress. Three-toned in color, hand-dyed with tea leaves and strapless, the A-line silk organza gown had ribbons cascading in back to form a train. Also very elegant was "Keiko", a strapless ottoman silk sheath with asymmetrical panels and a detachable court train.

Many of the collections this season included tea-length gowns: two very pretty ones

were at ALVINA VALENTA BRIDAL. A lovely oyster-colored, strapless tea-length gown in organza, with an ivory satin band and bow at the natural waist, had double bands of satin accenting the hemline. The eggshell Mikado strapless tea-length gown, with embroidered bodice and slight drop waist, was graceful and feminine with its soft gathered skirt and chapel train. A fine example of hand embroidery embellished the bodice of a strapless gown with a plunging back in eggshell Mikado. The draped skirt formed a gathered train that had a floral accent (see sketch).

*Future. . . .*

## BRIDAL MARKET DATES

April 17-21, 2004

October 9-13, 2004

April 9-12, 2005  
Tentative

September 24-27, 2005  
Tentative



# TRENDS —

## Conversations

### Part 1

#### A REVIEW OF FALL/WINTER 2004 —

#### HELLO TO SPRING 2005

A lecture by Edelkoort Inc. is always an experience. Founder Li Edelkoort is the art director and co-publisher of the directional magazines *View on Colour* and *Bloom*. She is also founder and head of Trend Union, the Paris-based trend forecasting service, and the President of Edelkoort Inc., the American consulting corporation. On average, Li's forecasts are two years out. Her vision is futuristic in nature and addresses the needs, lifestyles and choices for the global community. A wide range of clients relies on her to predict the trends. Among these are industrial designers, furniture makers, interior designers, garden, textile and beauty companies. Over the past few years Li has come to the forefront as "a trend forecaster who speaks with prophetic authority" (*The New York Times*, Oct. 2, 2003, House & Home Section, article by Stephen Treffinger).

*View on Colour* Creative Director Manon Schaap gave a condensed version of their latest issue (#25), entitled "Fetish". Says Ms. Schaap, "A need for unbridled creative energies are instinctive and

therefore unable to be domesticated. Feeding on all forms of fetish, materials with some magical virtue are inhabited by the force of nature: shells, stones, wood, blood and earth. Voodoo rituals in beauty make use of heady potions of natural matter like mud, minerals, roots, nuts and fruits eradicating flaws and bewitching age, suggesting the cosmetic industry go back to where it came from — the industry of selling dreams. Clothes are exploring fetishism with unbridled creative energies, (which) are instinctive and therefore unable to be domesticated, away from the mainstream... It (the upcoming trend) is about intensity — fashion is magical at this moment. With technology, you can push the boundaries..."

The arresting images that she showed on the overhead projector were taken directly from the latest issue of *View on Colour*. There was a photograph of bright orange marmalade on a model's chest, which Ms. Schaap said pertained to the beauty business. The back to nature forecast for cosmetics is exciting. "It's now more about using the material that is hair. It's about the texture, and

bending it in a way that's natural. People will want to feel their hair and to have the experience where their hair is squeaky clean.

In her remarks on fashion she addressed clothing structure and finished by asking, "Seams — are they practical or just decorative? The lines are blurred; a knit is maybe a woven. We see prints as poems." Also of interest is the mix of materials. There are metals in coats. "It's exploring the boundaries, she enthuses, "go for the magic!" In this regard, Schaap cited NIKE "katalyst" Kevin Carol, as one of the players in the fashion/apparel industry who has successfully married magic with 'wearability'. "He is able to create a concept in a way that people believe in it. It is very important especially at this time to be able to do this." Mattel's Ivy Ross is also considered by Schaap to be an inspiration. Ms. Ross takes her team on a three-month long retreat in which her group is temporarily out of their usual work environment. The purpose is for them to feel free to create things.

As for accessories, "accessories and accouterments will become important — whimsical ones such as the bird of paradise feathers pictured in the *Fetish* issue," Ms. Schaap opines. By ending with her comments on accessories that send a message and/or cast a spell, she provided the ideal lead into celebrity guest speaker Robert Lee

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twice-yearly couture and jewelry sales.

FI: We're all aware that "vintage" is a hot trend now. Will it last, or will the fashion-forward customer move on to something else?

CW: Yes it will last. Fashion's come full circle: from being fast and disposable the pendulum is swinging back. Fashion is always revivable.

FI: Since the focus of this article is jewelry, give our readers an idea of what the collector of vintage pieces should be on the lookout for.

CW: Jewelry is adornment. The idea is to draw attention to a focal point. Bold and beautiful pieces make a statement. Buyers should look for quality in the workmanship and originality of design. Styling that's unique is key.

FI: What makes a piece of costume jewelry collectible? What designer "names" should we be looking for?

CW: Schiaparelli, Trifari, Hattie Carnegie, Coro, Boucher and Miriam Haskell are always at the top of any list. The list goes on and on in terms of decades — from Art Nouveau to vintage '20s Bakelite, right up to the '60s and '70s KJL and other major American designers. These are all worthy of

collecting. Iraj Moini and Dinny Hall are contemporary design stars already being sought after by collectors.

Armed with this insight, FI combed the trade shows and designer showrooms to get a first look at some other rising stars who may someday join that illustrious pantheon of coveted vintage designer names.

The TALISMAN collection features gorgeous semi-precious pieces in the most delicate color palette. Noteworthy is the multicolored spinels as well as the sapphires fashioned into pretty dangling earrings (a hot trend now). At ROBERTA CHIARELLA bold and dramatic looks abound. Cuff bracelets in a Mediterranean color palette look perfect for spring.

The source for perfect reproductions, particularly the "Verdura" gold cuff with jeweled Maltese cross made famous by Chanel in the '30s is REPLICA COLLECTION ITALY. Also stunning are the faceted jeweled crosses suspended from wide black cords or pastel colored Lucite, and rhinestone linked bracelets à la Seaman Schepps. RACHEL ABROMS offers bold hammered silver bracelets accented with semi-precious stones, and a gorgeous Venetian glass bracelet with Swarovski crystals, pearls and toggle closure. In her "Anthology" group, there's a charming semiprecious stone bracelet

with oxidized silver dipped medallion employing a Greek goddess motif. The dangling earrings and pins at BEN-AMUN evoke a vintage '50s attitude updated for today's wearer. Turning to the '60s, there are the Mod geometric pieces in black/white or Crayola bright plastic. SIMAN TU at BIJOUX GARDEN INC. is the source for exquisite and beautifully made costume jewelry. Note his butterfly pin that can be worn as a hair comb — the ultimate in chic — fashioned in mother-of-pearl. The pink quartz butterfly brooch is another gorgeous piece. From his "estate" collection, we love the dramatic pearl multi-strand sautoir, and the early (1910) Deco style cubic zirconia pieces.

For designer GERARD YOSCA, this spring, it's all about earrings. Standouts are the faceted aqua crystal hoops offered in single, double or triple hoop versions on black metal ground. In brights and pastels, chandelier earrings from Yosca's "Linea" group are graphic and modern in appearance and offer a fresh take on an old favorite. While CHRISTA KATHARINA FASSBENDER's name may be hard to pronounce, this is a designer to remember for her way with gold and semi-precious stones. Bold and beautiful are the geometric ear clips set with faceted peridots, the gold and citrine teardrop earrings, and the gold torque suspending



Morris' who spoke about Shamanism and how it has affected his work over the course of his 30-year design career.

### Robert Lee Morris

Morris explains, "Shamanism is the practice of communication with all things. All art forms are healing to humans. The artist is the antenna of society." What he attempts to do with his award-winning jewelry is to deliver the healing feeling into a material form. He believes that "we are magnetically attracted to an object like a child is to candy." Like Li and her group at Edelkoort, Robert predicts that people will increasingly gravitate to hand-made objects. As examples, he cites Peruvian textiles, hand-made Italian shoes and French couture gowns "that carry the soul of the maker." Lifeless manufactured objects "are out" — such as airplane seats, hi-tech machines and six-packs of soda.

Mr. Morris has marched to the beat of his own internal drummer since the beginning. He taught himself to make jewelry in 1970 while living in a Bloomsbury-like commune. He invented his own metalworking techniques and early on established a strong brand image. In 1992, he purchased a 650-acre ranch across from the late Georgia O'Keeffe's home where he works on his jewelry and art. He views his work as a bridge between modern urban style and ancient societies. Robert showed a powerful

promotional film entitled "One world" which tells his audience of his return back to "the old Robert". The eight-minute video was created with the purpose of training his accounts to become comfortable with his return to copper and sculpture. He revealed to his audience that he was never comfortable as a fine jeweler but had to go that route in the economic downturn of the nineties. The video shows the signature Morris fans know and love, such as a disk on a leather string. "Each shape connotes a feeling" he explains. Connected disks resemble the banner and sails of ancient ships. The disks were an integral part of a recent Donna Karan collection (a long-time friend and collaborator).

### COLOR

There's no doubt that menswear as well as home designer Alexander Julian is "back" as a leading menswear designer. The Private Reserve men's collection he reported in a phone interview, has doubled every season since it began two years ago. Julian fans can look forward to seeing his colorful designs on the floor of Saks Fifth Avenue in fall 2004. For this issue, we feature a conversation with him where he addresses fall 2004 and Holiday 2004. In the next issue, we will reveal the designer's thoughts for spring 2005, which he says are still "in the intuitive stages".

FI: How do you separate, or do you separate the color scheme for menswear and the Home Collection you do for Lowe's?

Alexander Julian: I use fashion

as a test track for what I do for home. In *HFN* magazine, we had press on black and white mixed with brights in upholstery. This happens to be one of the color schemes I did for men's fall '04. People are tired of being whitewashed. You look at a paint chip and it looks bold, but after you get everything else set, like the curtains, the border, your eye homogenizes the whole thing so that it looks right to you. Don't be afraid of color when you decorate!

FI: What were some of your fall/holiday color schemes in men's'?

Alexander Julian: We've got black and white and brights that I've already mentioned. The black and white acts as a bold visual and the brights provide the accent. Dark with a jewel tone is important. Stripes are the main story. I don't have any solids in this collection. The stripes can be engineered stripes where patterns are placed only on say the front or on the chest. We've also used lots of twist yarns to add movement visually.

FI: What are some of the accent colors you used?

Alexander Julian: Orange is still pretty popular as an accent. I like warm tones, because they're flattering to the complexion. Salmon pink is nice; it offsets the orange, lime, and bright blue. That combination looks great offset with either solid black or white.

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a geometric gold pendant centered with a diamond shape faceted beryl. JOYCE FRANCIS' collection can be classified as wearable art since Francis individually hand sculpts each acrylic piece of jewelry. For spring '04, check out her bold warrior woman sculptural "Goddess Cuffs" with white carvings on clear acrylic. Asymmetrical chain belts are hand-carved and dyed in either mixed pastels or white on white. At BETSY GAY HART there are terrific hand made earrings, bracelets and one of a kind statement necklace pieces featuring multi-hued semiprecious stones, colored glass and assorted beads. And each design features her trademark heart. SHARAGANO'S debut collection designed by Karen Ericson (of Ericson Beamon fame) combines boldness with femininity in a color palette that's predominantly black and white. Standouts include the '60s inspired Mod look dice choker, the black/white check link necklace interspersed with white beads, and range of chandelier earrings. There's also a terrific black leather/metal "Chanel" chain bracelet with dangling charms. The ALEXIS BITTAR collection is for lovers of color and playful forms. Bittar hand carves Lucite in myriad free-form shapes in this extensive collection. Best are the stackable bangles, "Wonder



SHARAGANO

woman" cuffs, slim hoop and small pod on wire earrings.

Check out the delicate silver/gold mixes at BLISS, especially the drippy necklaces, chandelier earrings, and beautiful necklaces that combine pearls with curved metal resulting in a grape arbor twined effect. Neck-

laces are designer TERESA GOODALL's forte. From the "Florence" collection we love the choker comprised of vintage and new beads combined with moss velvet leaves and vivid pink flowers on a ribbon and linen cord, and Goodall's choker with green velvet flowers



# 2004 MARKET DATES

## SUMMER/TRANSITION



NEW YORK	OCT. 25-NOV. 5, 2004
ATLANTA	JAN. 29—FEB. 2
CHICAGO	JAN. 23-27
DALLAS	JAN. 22-26
LOS ANGELES	JAN. 16-20
MIAMI	JAN. 6-8

## FALL I



NEW YORK	JAN. 5-16
ATLANTA	APRIL 15-19
CHICAGO	MAR. 13-16
DALLAS	MAR. 25-29
LOS ANGELES	MAR. 31-APRIL 4
MIAMI	MAR. 27-29

## FALL II/HOLIDAY

NEW YORK	FEB. 2-20 (FALL II ONLY)
ATLANTA	JUNE 10-14
CHICAGO	JUNE 5-8
DALLAS	JUNE 3-7
LOS ANGELES	JUNE 11-15
MIAMI	JUNE 5-7

## RESORT

NEW YORK	JUNE 7-18
ATLANTA	AUG. 26-30
CHICAGO	AUG. 13-17
DALLAS	AUG. 19-23
LOS ANGELES	AUG. 13-17
MIAMI	AUG. 6-9

**IMPORTANT: NEW  
YORK HAS TWO  
ADDITIONAL  
MARKETS**

## SPRING

NEW YORK	SEPT. 6-24
ATLANTA	OCT. 14-18
CHICAGO	OCT. 16-19
DALLAS	OCT. 21-25
LOS ANGELES	OCT. 29-NOV. 2
MIAMI	OCT. 18-21

**HOLIDAY: MARCH 22-APRIL 2**

**SPRING I: AUG. 2-13**





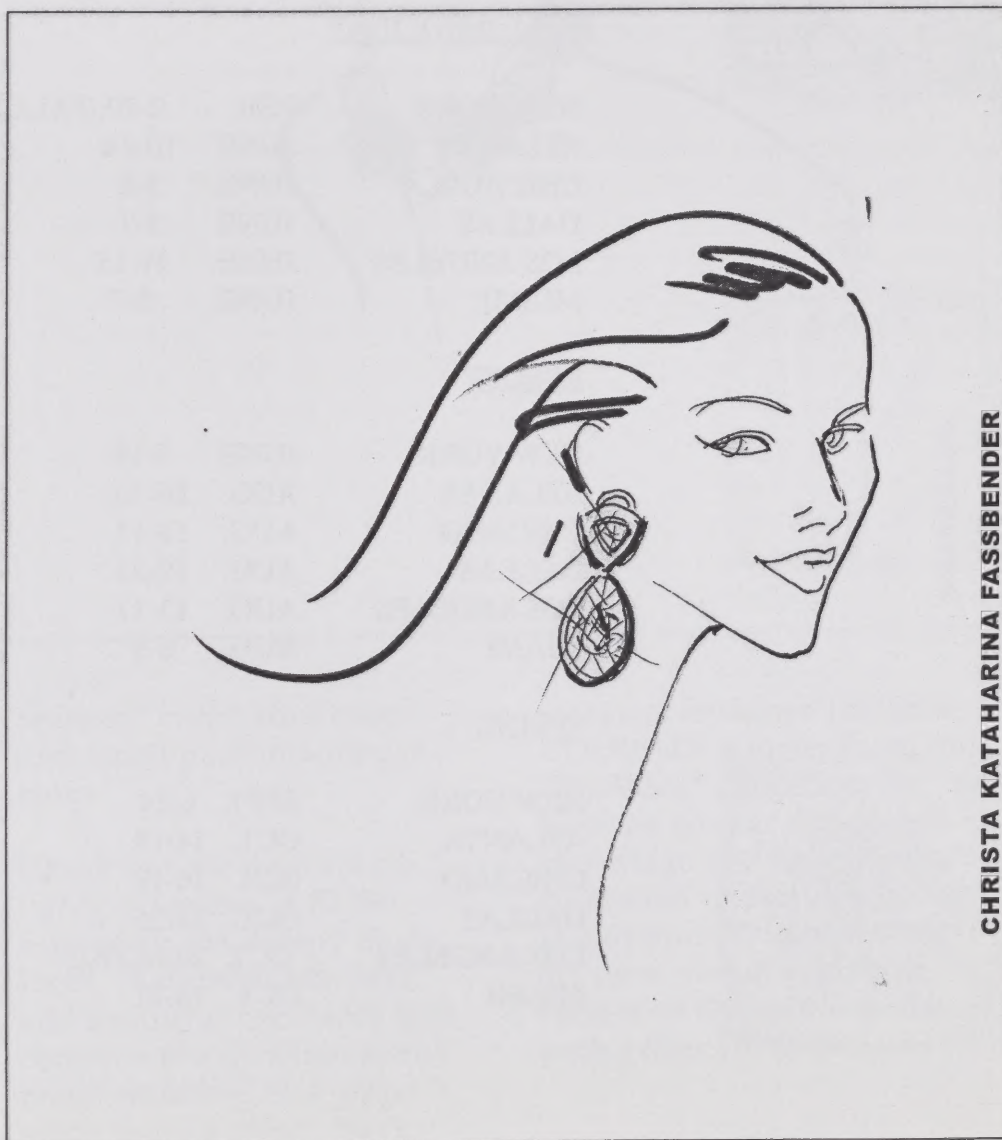
and lavender leaves nestling among vintage and new beads from the "Lorraine" group. Young fashion-forward collectibles are to be found at KALAN. Highlights include the 34" lariat fashioned in rutelated quartz in either gold-filled or sterling silver; dainty semiprecious stone chandelier earrings; and the lariats in tourmaline, garnet or carnelian.

Our overview of the collections wouldn't be complete without a run down on authentic vintage jewelry. Therefore FI went to check out the varied selections on offer at the Metropolitan Art and Antique Show, Manhattan's premier source for couture quality vintage jewelry. Once there, we found a proliferation of beautiful pieces. Dazzling rhinestones and colored stones used to fashion dramatic pins and intricate bracelets recalled the glamorous '50s. Also on tap were the ubiquitous Bakelite pieces, bold Chanel cuffs and much more for the serious collector to mull over. Highlights included the following dealers.

GREEN PARROT offered top quality Bakelite bangles, and faceted jet four-strand necklaces, while VICKI HABERMAN VINTAGE COLLECTION presented dramatic gold ruby and blue stone earrings by Mercedes

Rubirosa and authentic Chanel cuff bracelets. The interesting copper bracelets and earrings from the '50s at PETER WHITE have a nice patina. There are glamour girl favorites at NEW YORK VINTAGE — like the large '50s rhinestone pins and a fun watch with pearl bezel and gold-tone mesh band. Some of the top vintage designer names at DIVINE FINDS were a fabulous gold cuff by Hobe, Coro's "duette" bangle bracelet from the '30s, the black/white "Mod" hoop earrings and an elephant charm bracelet by Napier. THE CATS' PAJAMAS featured a

fun range of unique Bakelite animal pins like the horse head in "root beer" Bakelite with gold chain accents, and a deco pendant in "apple juice" Bakelite suspended on a link chain. Finally, a gorgeous rhinestone choker and matching earrings by Kramer at METROPOLIS, plus a pretty pink pin and flower earrings by Weiss were perfect collectibles.



CHRISTA KATAHARINA FASSBENDER



# INTERNATIONAL DATE LINE

FEB. 2-20 NEW YORK  
FALL/WINTER RTW MARKET

FEB. 6-8 BARCELONA  
GAUDI MUJER  
(Women's RTW/Accessories)

FEB. 6-8 BARCELONA  
GAUDI HOMBRE  
(Menswear & Accessories)

FEB. 6-8 BARCELONA  
ESPACIO GAUDI INTIMODA  
(Intimate Apparel)

FEB. 6-8 BARCELONA  
ESPACIO GAUDI  
DISENADORF  
(Young Designers:Men's/Women's  
RTW/Accessories)

FEB. 6-8 BARCELONA  
PLAY (Denim, Casual, Sport,  
Urban)

FEB. 6-13 NEW YORK  
DESIGNER RTW SHOWS  
(Men's/Women's Fall/Winter  
Collections)

FEB. 7-10 DALLAS  
MEN'S SHOW

FEB. 7-11 SAN FRANCISCO  
GIFT SHOW

FEB. 9-11 MILAN  
MODA IN (RTW/Accessories)

FEB. 13-16 MADRID  
IMAGENMODA  
(Int'l Women's Fashion Fair)

FEB. 13-16 MADRID  
IBERPIEL/PELETERIA  
(Int'l Fur/Leather Fashions)

FEB. 13-16 MADRID  
CIEN X CIEN  
(Int'l Jeans, Street, Sportswear)

FEB. 14-19 LONDON  
DESIGNER RTW SHOWS  
(Fall/Winter)

FEB. 15-17 LONDON  
PURE WOMENSWEAR  
(RTW/Contemporary, Street)

FEB. 19-21 FLORENCE  
PRATO EXPO  
(Textiles)

FEB. 19-21 WASHINGTON D.C.  
TRAVEL GOODS SHOWCASE

FEB. 22-MAR. 1 MILAN  
DESIGNER RTW SHOWS  
(Fall/Winter)

FEB. 23-25 MIAMI  
MIAMI SWIMWEAR ASSOC'N

FEB. 23-27 LAS VEGAS  
MAGIC MARKETPLACE  
Women's/Men's/Children's  
RTW, Accessories, Fabrics)

FEB. 25-28 PARIS  
MOD'AMONT  
(Fashion Supplies & Trimmings)

FEB. 25-28 PARIS  
PREMIERE VISION (Fabrics)

FEB. 27-MAR. 1 MILAN  
MILANOVENDEMODA  
(Women's RTW)

FEB. 27-MAR. 1 MILAN  
SALON WHITE  
(Women's RTW)

FEB. 28-MAR. 2 NEW YORK  
MODA MANHATTAN  
(RTW/Accessories)

FEB. 28-MAR. 2 NEW YORK  
NOUVEAU COLLECTIVE  
(RTW/Accessories)

FEB. 29-MAR. 2 NEW YORK  
FASHION COTERIE  
(RTW/Accessories)

FEB. 29-MAR. 2 NEW YORK  
SOLE COMMERCE  
(Shoes & Accessories)

FEB. 29-MAR. 2 NEW YORK  
IAS/INTIMA AMERICA  
(Intimate Apparel)

FEB. 29-MAR. 2 NEW YORK  
MJSA EXPO NEW YORK  
(Jewelry Mfg. Equip.Supplies)

MAR. 1-3 NEW YORK  
DESIGNERS & AGENTS  
(RTW/ACCESSORIES)

DESIGNER GROUPS IN NY  
FROM 2/28:  
ATELIER COLLECTIONS  
DESIGNERS AT THE ESSEX  
PACIFIC COLLECTIONS  
DESIGNERS AT THE  
WALDORF (Some Members of  
Designers at the Waldorf will also  
be in from 2/14-16)



# TREND WATCHING

## Edelkoort - Fall/Winter 2004/2005

Fur is very important — not a manicured mink — a recycled fur.

A very natural look will prevail. We'll be seeing yellows and greens like the ones in nature.

In the accessories sector, expect to see a proliferation of pieces with a message such as the charm bracelet in VOC that reads "Don't come too close to me". Charm bags will also be popular, as well as pouches that contain special herbs. The point is to add something unique and different.

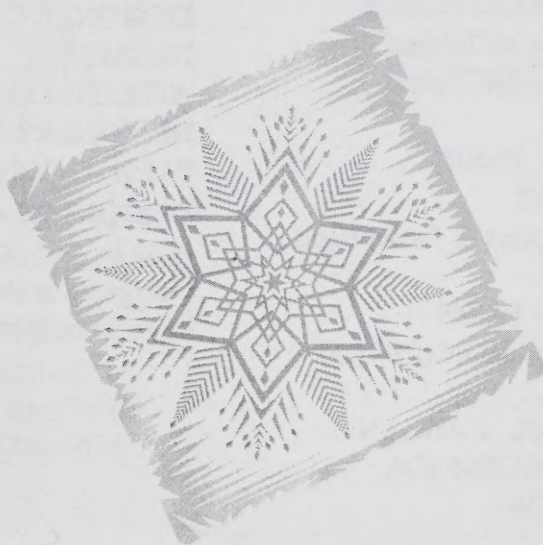
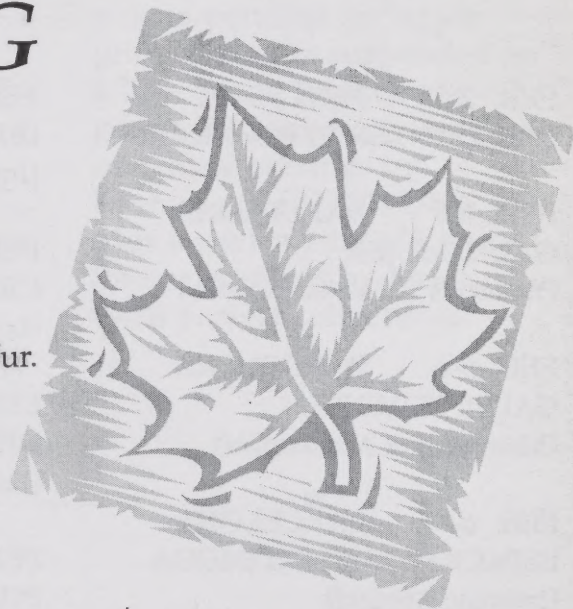
The fashion message: enjoy yourself with color and prints. Be you, be an architect.

Be playful with makeup and set your own rules.

Edelkoort Inc. — Spring 2005 Preview

Take with you only what you want. It's about cherishing what you have.

Colors are very "spic and span".



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